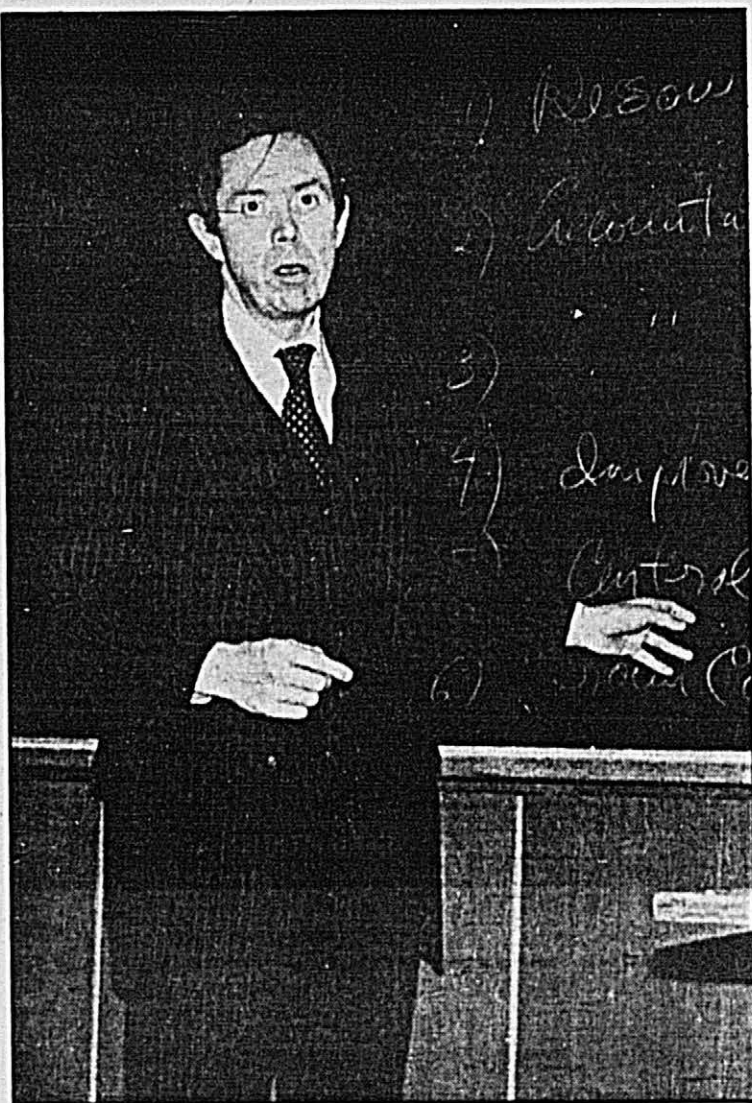




President of the Treasury Board Don Johnston speaking at McGill yesterday: "I think there's clearly a requirement for more money in the universities, particularly for research and development and things like that."

Johnston:

Funding cuts not definite

by Brian Topp

Reports that the federal government is considering cutting over a billion dollars in funding to post-secondary education have been denied by Donald Johnston, president of the Treasury Board... almost.

Speaking at McGill yesterday, Johnston said the reports were nothing but media speculation.

"I don't think any member of the Cabinet made any statement to that effect," he said.

"I think there's clearly a requirement for more money in the universities, particularly for research and development and things like that. And I think a means has to be found in the public sector. I don't think you can just look for that kind of funding from tuition increases."

Johnston did not categorically deny that there would be no reductions in federal cash transfers for post-secondary education.

"That's part of the EFP (Established Funding Program). The whole matter of EFP is something that has to be renegotiated with the provinces," he said.

Earlier this week, McGill Principal David Johnston informed the Board of Governors that it was his understanding that "some members of the cabinet" favor reducing federal transfer payments to education. Federal funds make up 66 per cent to 75 per cent of the total education budget administered by the provincial government.

In the course of his speech to a sparse audience in the

Macdonald Engineering Building, Johnston outlined steps taken by the federal government to tighten up its management practices. Johnston said the measures follow studies which indicated Parliament and the government had lost control of federal spending.

Johnston defended the Liberal government's policies regarding the \$14-billion federal deficit.

"The analogy that people often draw to family budgets and spending beyond their means really doesn't was when you're dealing with a government deficit," he said.

"What do you do about the deficit? The alternatives are (a) you cut spending, or (b) you

continued to page 10

Mehrof:

by Carleen Carroll

One of the reasons for the rise in pornography is to punish the women's liberation movement for emasculating men, said Barbara Mehrof of Women Against Pornography. "The idea is increasing that all an uppity woman needs is a good screw," Mehrof said. Mehrof appeared Tuesday night as part of the McGill Public Interest Week.

The lecture entitled, "Pornography, Media Portrayal of Women and Acts of Violence: How Are They Linked Together" was sponsored by McPIRG and the McGill Women's Union as an attempt to educate the McGill community about women's issues.

Thursday
January 29, 1981
Vol. 70, No. 63
Montréal

Canada's Only Students' Daily

The McGill Daily

Brierley asks Johnston to clarify Senate ambiguities

by Peter Orr

The issue of the publication of course evaluations in the law faculty is now in the hands of Principal Johnston.

Johnston was requested by Dean of Law John E.C. Brierley January 19th to clarify ambiguities in Senate regulations pertaining to disclosure of information and teaching evaluations.

At Senate yesterday Brierley observed that Senate "Guidelines on the Disclosure of Information" passed last February, apparently prohibit the publication of course evaluations.

Senate "Recommendations for Teaching Evaluations" passed March 10, state: "(individual) departments (shall) decide which parts of the evaluation shall be made public."

"It would appear that the right hand doesn't know what the left hand is doing," Brierley later told the Daily.

Brierley also asked Johnston to rule on whether or not the "Guidelines on the Disclosure of Information" have the force of law in the University given that they are merely "guidelines".

Johnston said he has referred the matter of the status of course evaluations to the Senate Committee on the Disclosure of Information. Johnston said he hopes the Committee will meet before the next Senate meeting. Johnston's ruling as chairman of Senate will apparently be based upon the Committee's recommendation.

Brierley said he was "frankly disappointed" that Johnston deferred decision on the matter.

The fact that Johnston decided the matter was within the jurisdiction of the Disclosure of Information Committee strongly suggests he will rule that the Committee's "Guidelines," rather than the "Recommendations for Teaching Evaluation" will apply to course evaluations.

The second question Brierley raised, whether the "Guidelines are binding upon Deans and other "officers of the University," could be resolved by sending the "Guidelines" to the

Board of Governors for ratification.

This complicated scenario began when a number of law professors contested the constitutionality of a resolution in favour of publication of course evaluations passed by Law Faculty Council in October 1980.

The professors contended that the resolution contradicted both a clause in the provincial human rights bill and Senate Guidelines on Disclosure of Information.

Toxic waste

No easy solution

by Emil Sher

A proposal by the Quebec government to centralize toxic waste treatment in Stablex, a British multinational subsidiary, will only compound what is already a serious environmental threat, panelists concluded in Mascouche, a Montreal suburb, at a lunchtime discussion yesterday on toxic waste.

"Stablex has to make a profit and it will treat the waste of the companies that can pay. They're there to make a lot of money, especially in Quebec now that we've given them a monopoly," said Daniel Green of la Société pour vaincre la Pollution (SVP).

"The smaller industries will not be able to afford the heavy cost and they'll still be dumping the waste into the environment," he added.

Stablex, a subsidiary of Riotinto Zinc, has apparently earned the wrath of not only environmental groups such as SVP and the Society To

Overcome Pollution, both represented at yesterday's discussion, but of the people who seemingly have most at stake.

"We thought it was rather risky to drag all of the problem into one area," said Gill Robert of the Mascouche Citizens Committee, referring to the plant scheduled to be built in his municipality.

"Citizens in Mascouche have decided to gather together in a structured committee to fight the construction of this plant."

"We are aware that the City of Laval, where it was first proposed, rejected the offer," he said.

"We don't believe it's right to ask a municipality to become the manager of Quebec toxic waste. We'd rather see the waste being handled by the industry producing the waste," said Green.

Presently, Quebec industries are required to store their toxic wastes in containment basins. Green spoke of the hazards of this procedure, citing one specific case where "there have been reports that this containment basin is now seeping." Another issue raised by the panelists was the possibility of Quebec industries producing more toxic waste than the proposed Stablex plant would be capable of treating.

Green said that the SVP advocated the use of regional

continued to page 10

Caucuses

Don't forget the Men's and Women's caucuses this afternoon at 2 p.m. in the Daily offices. All Daily staffers are asked, nay, urged to attend. It'll be the talk of the office for many moons. Don't miss your chance to get in on the ground level. Engineers and crew need not apply.

Porn linked to violence

Grace Krupa, President of the McGill Women's Union, said: "After the wave of assaults on campus last fall it is necessary to organize men and women to participate in changing our society and the physical and emotional violence."

Women Against Pornography is concerned with the explosion of pornography in the United States, especially child pornography and bondage images which "exalt" the submission of women.

Mehrof said pornography is a four billion dollar industry, equivalent to the entertainment profit made by the movie business.

"The top ten magazines have

a circulation of sixteen million. *Playboy* and *Hustler* have ten million. This is a larger circulation than *Time* and *Newsweek* put together."

"Pornography is viewed as sexually acceptable and liberal, but is it?" she asked.

Mehrof said people who are against pornography are pictured as "prudes, freaks, men-haters and lesbians." Women hesitate to speak against pornography so the images of soft, hard-core and violent porn continues. She said the apparent increase of acceptability demonstrates that most people do not care about the problem or see nothing wrong with it.

Pornography denies women

Classified

Ads may be placed through Sadie's, 1st floor Student Union building, 9 a.m. - 5 p.m.
McGill students: \$2 per day. For 3 days \$1.75, more than 3 days \$1.50.
McGill Faculty and Staff: \$3.00 per day.
All others: \$3.50 per day.

341 — APT., ROOMS, HOUSING

Converted renovated country school house located in Lake Memphremagog area. 3 bedrooms, furnished, fireplace. Available weekly, monthly, seasonally. 651-0329 eves.

3 1/2 room apartment. Sublet as of Feb. 1st. Option to renew. Lease expires as of May 1st. 5 minutes from McGill. Call 845-5966 before 6, and call 845-1451 after 6.

Wanted girl to share large beautiful 6 1/2, half furnished near Carré St-Louis. \$130. Call 484-8213 or 849-3011.

Willing to share immediately a semi-furnished quiet 3 1/2 with another tidy responsible male. Modern highrise very close to McGill. Includes swimming pool, sauna. Indoor parking available. Call 844-2190 or Jesuraj at 392-8283.

6 1/2 attractive, bright, furnished apartment to

share downtown. Fireplace, washer/dryer. \$175 - \$185 (incl.). Available immediately 932-4352.

Sublet 2 1/2 from Feb. 1 to May 31, on Hutchison near Sherbrooke. Rent \$160. per month, option to renew. Phone: 849-8837.

350 — JOBS

NOW HIRING swim, sail, canoe, windsurf, arts & crafts, tennis, gymnastics, judo instructors, section heads. Minimum \$100/week plus free room, board, laundry etc. July-August. Call Pripstein's Camp, 481-1875. Also final year nursing student.

352 — HELP WANTED

WANTED: Math Tutor. Subject: Calculus. On regular basis. Payment on agreement. Phone Lucas Mon-Thurs from 5 - 10pm at 842-5533.

354 — TYPING SERVICES

Leave the typing for us! We'll type your resumes or term papers professionally and accurately in both languages. For more info, call Agence de Placement Montréal at 866-8829.

Typing — thesis, essays, research papers, term papers, etc. Your choice of type style. Quality work. 934-1455.

361 — ARTICLES FOR SALE

Downhill Skis, Austerian (Fischer), Steel, 195cm. Good condition. Bargain. Tel: 392-5388, 844-9400. Youssief.

One practically brand new Serta mattress double bed with 2 pillows (2 sets of sheets, optional). One beautiful 1922 5-drawer Mahogany dresser with mirror. Very good condition. Call 285-9092. Ask for Athena.

Fly to Vancouver B.C. one-way for \$95. (less than 25% off regular rate). Flight leaves Feb. 2nd. Call Chuck at 487-2250.

Onkyo T-4040 tuner, 9 months old. Retail \$325. Will sell \$125. Call 931-3506.

Double bed for sale. Excellent condition. Box spring & mattress. Call 274-7337 after 6pm.

Bookcases. Very solid. Excellent condition. 4' high, 3' wide, \$45. 4' high, 2' wide, \$35. Table 22" by 42". \$40. Delivery possible. Peter 342-4644 day or evening.

370 — RIDES

Couple need ride to NYC area. Depart around February 4. Return February 8. Share expenses. Tel: 931-4587.

I need a ride — ideally to Providence, R.I., any point south will be helpful. Leave Feb. 57 Return Feb. 8 or 97 Will help with expenses. Call 737-2562. Elise, thanks.

372 — LOST AND FOUND

Found: watch in men's washroom in Stewart Biology. Call Paul at 488-0170.

Lost: In Brantford on or near Sherbrooke a brown "Russian" fur hat with light blue lining. A reward is offered for its return. Turn in to Hilda at Students' Society Desk in Union Bldg. or call 392-4553 (RVC) and leave message for Andrea.

Lost: red make-up bag in Arthur Currie gym on Sunday Jan. 25th. Reward offered. Call 286-0557.

Lost in Redpath Library: small tan-coloured leather purse, sentimental value. Keep the change, please return rest to Sadie's or Students' Society desk. Thanks.

374 — PERSONAL

I know your name is Robin and I know you're from Rhode Island. I met you in French class and would like to see you again. Call Carlos if interested at 933-0230.

Hey! Friday, there's going to be a Nursing Rock and Roll dance in the Union Ballroom, and we'd like to see you from 8:00pm - 1:00am.

383 — LESSONS OFFERED

Guitar instruction: classical, pop and jazz. Call Chris at 844-2479.

385 — NOTICES

Male Beer Drinkers: we wish to invite male beer drinkers 25 years and over, to a comparison taste test of beer. This event will be held during the day Saturday Jan. 31st at a downtown location. Interested parties please call 332-0618 or 687-6274. Out of pocket expenses will be paid.

Vocational Exploration Group and Assertive Training Group run 3:00-5:00, each Monday and Tuesday afternoon at the Counselling Service, 3637 Peel Street. Phone 392-5119 for information.

Only a few days left to buy Winter Carnival Ski Trip tickets! Come to the Union Bldg. lobby and book now. The absolute deadline is Friday, January 30th.

Chinese New Year Banquet. Saturday January 31st, at 6:00pm in the Union Cafeteria. Advance tickets only, on sale at Sadie's. \$6.00 non-members; \$5. — members.

Winter Carnival '81 presents LEVON HELM (Bob Dylan's former drummer with "The Band"), with his own group, "The Cate Brothers", on Sat. Feb. 7th in the Currie Gym, 475 Pine Ave. West. Admission \$3.00. Advance tickets go on sale at Sadie's Friday, Jan. 30th.

Women: a winter treat! Sexuality Enhancement group. Starts: second week in February, runs 8 weeks. Meets: Wednesdays 7 - 9pm. Costs: nothing but your commitment to attend. Call: CLSC Metro — Women's clinic, 3465 Peel Street 842-8576.

387 — VOLUNTEERS

Volunteers needed at Walkley Centre to tutor highschool children. This offers good experience and a great reference. Please call during the day at Walkley Centre 488-5424. Ask for Ruth Gray.

Got a free evening? How about doing some stimulating volunteer work at a male medium security prison. Please call 842-4524.

389 — MUSICIANS WANTED

Wanted: 2 Bass and 1 Tenor, to sing on a regular basis in a small chorale group. Practices are twice weekly in Mil. West. Experience necessary. Please call 697-2298 or 697-6995.

LAST TWO DAYS

Jeans &
Fashion Clothing
SALE!!
Spring
Arrivals

Today — Friday
9-6 PM

Vidal Sassoon
Goucci * Levis
Lee * Cream
Painter Pants *
Daniel Hechter *
Sweaters &
Winter Vests

Room 107-108
Union Bldg.
3480 McTavish

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All you can eat
Choice of over 10 dishes
Mon.-Fri.: 11 am - 2 pm
Sunday: 4 pm - 8 pm
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842-8481

Come to a

Jack De Frost Party

at

Molson Hall!

Friday, January 30th

Come warm up with cheap shots!

9 pm - 2 am

3915 University Street

RELATIONSHIP GROUP

Does having a relationship mean that you're always having to say, "I'm sorry"?

An easygoing discussion group dealing with this and other aspects of relationships.

E. Benjamin and J. McAlpine
McGill Counselling Service
Thursdays 12:00 - 2:00
February 5 - March 12

392-5119 for information and sign-up.

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Come discover
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Maple Smoked Ham = A Tournebec
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McGILL ARTS & SCIENCE UNDERGRADUATE SOCIETY

3480 McTavish Street, Rm. B-22,
Montreal, Quebec
H3A 1X9
(514) 392-8950

Nominations for 1981-1982 Executive Positions

President
VP Arts
VP Science
Secretary
Treasurer
Members-at-large (3)
Arts Reps to Stud. Soc. (2)
Science Reps.
to Stud. Soc. (2)

Students interested in running for these positions are asked to contact Chief Returning Officer, Jane Gilchrist, Rm B22 of Union Bldg. for information and nomination sheets. Nominations close MONDAY, FEBRUARY 9 at 4:00 PM.

Office Hours: MWF 12:00 - 1:00
TTh 11:00 - 12:00

Election Wednesday Feb. 18, 1981

HILLEL

845-9171
3460 Stanley

All events take place at 3460 Stanley
unless otherwise specified.

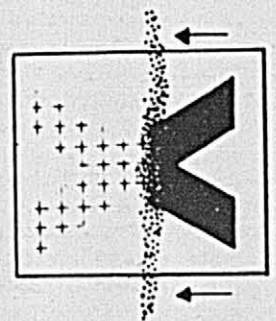
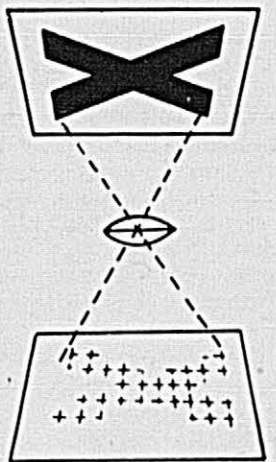
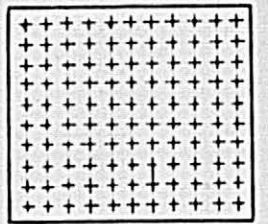
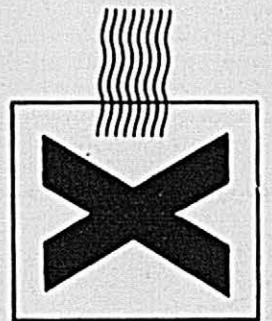
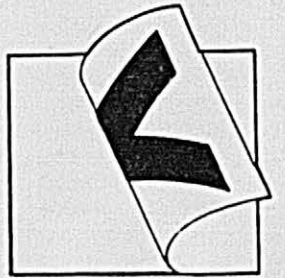
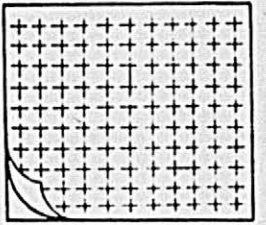
TODAY
6:00 pm "Leadership Training"
with Manny Weiner. You do not
have to have been born a leader to
be one. Come discover the skills
required to be a good leader.

Fri. Jan. 30
6:00 pm Oneg Shabbat. Come Join
us for a relaxing evening, fine meal,
song & spirit. Cost: card members:
\$3.00; others: \$3.50. Please call &
reserve in advance.

NOTE:
Join us for a delicious warm &
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Remember Friday's Falafel, Israeli
style.

Come meet your match!
Sign up or the second semester ping-pong tournament.

THE WEEKLY



Dance

Of Balance and Momentum

Jonathan Perchal

Through her dance, Simone Forti is delineating a new language of dance movement that accepts and values both the real and the ordinary. In this, she belongs to a direction of post-modern dance that is trying to inject a new naturalism into dance.

Her performance last Friday night at the Pavillon Mont-Royal combines the basic principles she has been working with for the past ten years (balance and momentum and their interrelations) with an emphasis on movements distilled from the activities of the child and animals. Her concern is to explore the interplay between forces and resistances released by the process of movement and the specific body integrity of a variety of locomoting animals.

The performance consists of a variety of separate movements distinguished by Forti's standing between each to center her focus before going on to the next. Each segment exists as a separate completion of an idea but is also fitted into an overall pattern. The movements distill and abstract the essentials of observed activities of child/animals which, when

performed on the adult body, defamiliarize ordinary movement and make the viewer see it in new ways. By carefully analysing the forces of the movements and then integrating them into their own frameworks, viewers can observe and appreciate their beauty.

The image of crawling recurs throughout the performance. At one point, Forti crawls and slides on her stomach like some type of reptile and utilizes the range of her hip joints to the fullest. As a knee comes forward, her whole back changes with a rippling movement throughout her entire spine. The desperate intensity of the dance denotes the reptile's futile attempt at movement.

Forti is concerned with the transitions that take place going from one state of existence to another, from one type of momentum to another, as well as those that go on within the organism. The development of the frog from its initial stage to maturity allows for the observation of the ways a single organism must balance the differing forces of momentum as dictated by a changing bodily integrity; the process a child

must go through in the moving from a vertical to horizontal state. From crawling, Forti suddenly yet deliberately drops her waist onto one hip, forcing herself to pivot and sit facing another direction as hip meets floor. This is repeated in the way a child experiments with a change. Then she begins crawling again: the legs and back straighten until she is crawling in an almost vertical position and she is walking.

In other movements, she traces circles and ellipses with a walk that, with a changing tempo, lets the force of the movement push her weight and lean into the center of the orbit. In the circling, she investigates different sensations and body states. The elemental repetition and giving into momentum serve to induce an altered consciousness.

Forti's performance is symptomatic of the major problem facing post-modern dance: its incredible ability to alienate a large part of its audience through non-understanding or boredom. The structure of the performance countered the methods generally accepted



GRAN FIESTA LATINA

Party-Dance

Friday,
Jan. 30th
7:30 PM

Union Bldg.,
Rm B01

Admission:
\$2.00

Sponsored by the
Latin American Society



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7 weeks (June 27 - August 17)

Co-educational residential camp for children with learning disabilities (ages 8-12) is hiring staff: cabin counsellors, waterfront, arts & crafts, nature instructor, remedial math, reading, writing, gross motor and speech and language instructors, nurse, maintenance people.

Applications and additional

information available through **Campus Placement Office**. Orientation session and individual interviews to be held on **Friday, February 27, 1981**.

Check Placement Office for time and locations. Completed applications must be returned to your Student Placement Office **NO LATER** than **February 11, 1981**.



McGILL
ARTS & SCIENCE
UNDERGRADUATE SOCIETY

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The
A.S.U.S.
presents

Roch Lasalle,

New Leader of the Union Nationale,

speaking on

"Trudeau's Constitutional Strategy."

Monday,
February 2,
12 noon,
Union Rm 107/8

OLD MCGILL.

'81



pictures taken for the yearbook: You can still get your smiling face in Old McGill '81 but there are a few conditions.

1) The initial sitting fee is now \$17.95 but you still get the same deal of four 4 x 5 proofs to choose from, your favorite to be made into a 5 x 7 full colour enlargement — and of course your photo will appear in the graduate section of the book.

The deadline for this
special offer is Feb. 13, 1981.

Attention:

All graduating students who have not yet had their pictures taken for the yearbook: You can still get your smiling face in Old McGill '81 but there are a few conditions.

Cost breakdown:	
Initial sitting fee and 5 x 7 enlargement	\$17.95 plus tax
Cost of book	\$ 8.00
Mailing charge (optional)	\$ 3.00
	\$28.95 plus tax

Dance

Backstage at Les Ballets Jazz

Barbara G. Sarbin

"Cinq minute pour *Entre Nous*. Five minutes. Benoit sur scène s'il vous plaît."

I have pins in my mouth and elastic wrapped around my arms. Threads still clinging to my pants, I am running down the long white hallway within the hidden network of dressing rooms, elevators, and swinging double doors. Footsteps echo and voices ring in the wide open stage. Each note of a practicing piano hangs suspended above cinderblock and linoleum. I step cautiously through the stage door into the dark, serious silence. A dancer is

already in the midst of performance, feigning casual warm-ups in front of an audience that is unsure as to whether or not the show has begun. It has, and as each dancer responds to the reverberating commands beyond the door to take their places, the audience quiets.

From the wings in Théâtre Maisonneuve at Place des Arts, I am watching the performance of *Les Ballets Jazz de Montréal*. My official title is that of assistant to the costumière, but my job knows no boundaries. Anything that goes wrong backstage during the show becomes my

responsibility. Ice for injuries, rounds of costume changes, lost or forgotten props and broken accessories all fall under my name which is ever being cried out in demand for immediate help.

From the hall itself, the dancers are pirouetting, leaping, sliding and lifting with practiced ease. Smiles are smeared on their faces from entrance to exit. But I see the transformation from the second they hit the line of the wings. The smiles drop and curses hiss over wrong moves or inadequate partnering. Grasping their heaving sides, they shake the sweat from

their faces.

For the moment they are unseen and they return automatically to normal characteristics right until the music cue, when they step out on the exact note, assuming their role as if they had never left the scene. The stage relationships are non-existent. While in the audience, a *pas de deux* conjures romantic images of a perfectly suited couple moving together to each beat of the music. But as soon as they touch the wings, they become just partners and friends. The change is sudden; the act existing within a space of several feet, with reality on the other edge of the final inch of black floor.

I hear the swell of applause and I move tentatively towards the stage, feeling the heat of the lights on my legs. The lighting cues create a continual murmur, and the curtain sinks with a sigh. Act One is through, and with laughter, shaking heads and apologies for mistakes, the dancers move off to change.

"That was dreadful."

"I'm sorry, it was."

"Oh, you look lovely no matter what you do. I get mad at myself."

Intermission is not for relaxation. It is for peeling off soaked leotards and inching on new costumes over wet skin, placing every prop and piece of clothing on and receiving the dancer between movements. I am there to make sure each dancer is changed and prepared for their entrance. And when the music starts and half-naked dancers are screaming because nothing is ready, I have to pull it together to see that all the props are set for them as the number begins.

Opening night is sheer panic. With one new piece, another with new costumes, and a third never before seen in Montréal, there are nothing but unexpected happenings. As I am trying very hard not to get a headache, an experienced dancer, costume designer and rehearsal mistress clues me in:

"When everyone else is hysterical, you have to remain calm. You have to be the eye in the storm."

Being a pure-bred temperamental, hyper, artistically inclined New Yorker, I found that one hard to stomach. So when Jacques has thirty seconds to put on a jersey, helmet and knee-pads before he has to be on again, I am quickly but quietly pulling it all on him. The pants are just being adjusted and he is gone.

From the seats, there is a miraculous change taking place. The audience witnesses myriads of colors and accessories whisked in front of them, with no idea that behind the backdrop there is a girl racing like a maniac to make sure George has his belt, epaulettes and medal attached to the Velcro. The macabre continued on page 10

Les Ballets Jazz on Stage

Charlotte Scott

Montreal's *Les Ballets Jazz* has a lot going for it and provides exciting entertainment. Last week at Place des Arts, a high-energy fusing of jazz music and ballet technique enabled *Les Ballets Jazz* to delight its audience with generosity and spontaneity.

In *Entre Nous*, the first

piece of the program, Brian Macdonald uses the irresistible music of Claude Bolling, as interpreted by Jean-Pierre Rampal, Alexandre Tagoya, and Claude Bolling himself. *Entre Nous* is about dancers: warming up, rehearsing, kibitzing, and loving. Always inventive, Brian Macdonald has created a piece that introduces the

company in an air of intimacy and freedom. It will be a masterpiece when the dancers take the full liberty with their roles that only time allows.

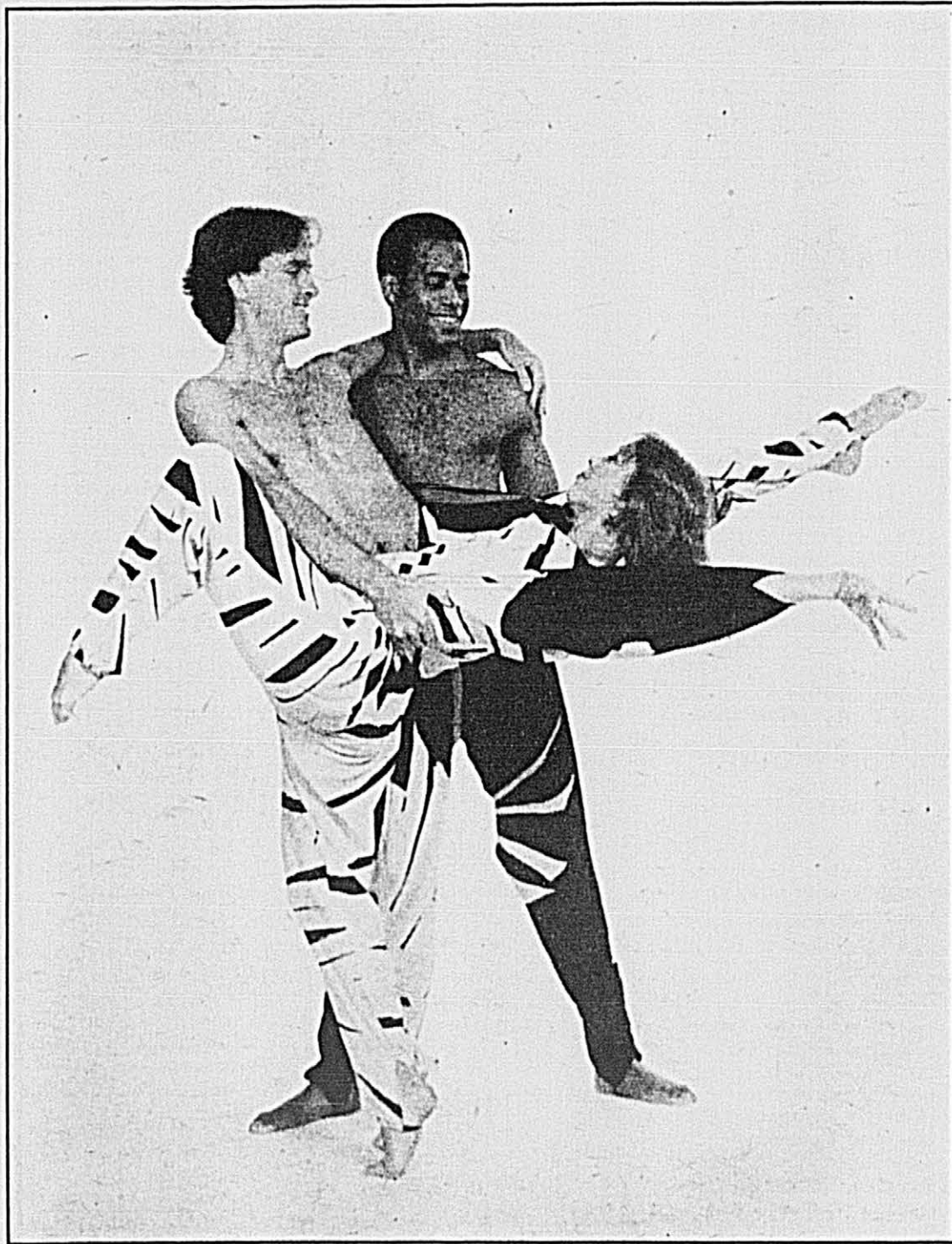
Devising intriguing partnering maneuvers is a particular talent of Brian Macdonald and they are in evidence throughout *Entre Nous*. One thoroughly enticing component is the dynamic stage patterning: dancers do an already familiar theme but in a different direction. They repeat, add variations and complement each other in the best of their art.

A surprising technique used by Macdonald to create tension allowed one of the female dancers to turn off the music and argue with her partner. The ensuing reconciliatory *pas de deux* is particularly welcome as there is nothing more uncomfortable for an audience to have a dancer express herself verbally. This masterly yet subtle use of tension contributes to the strength and appeal of the opening number and to Brian Macdonald's work in general.

J'treuve assez was choreographed by Benoit Lachance, a dancer with *Les Ballets Jazz*. This unabashed display of savage wickedness owes much of its power to the music of Michel Seguin, a Montrealer whose band *Toubabou* accompanied the dancers onstage. The vocalist, Lise Cousineau, was alternately beguiling and threatening but consistently effective. The dancers prowled across the stage in costumes of black and orange, wearing masks that were particularly disconcerting, especially when turned around and worn on the backs of their heads.

Lynn Taylor Corbett's *Les Chaises Musicales* was presented last year and has not benefitted from the aging. It explores social relationships in a manner than can seem sentimental if it is not given in a performance that is brimming with conviction and poignancy. It got these things to a greater degree, last year.

Last on the program was continued on page 10



Dance

Of Balance and Momentum

Jonathan Perchal

Through her dance, Simone Forti is delineating a new language of dance movement that accepts and values both the real and the ordinary. In this, she belongs to a direction of post-modern dance that is trying to inject a new naturalism into dance.

Her performance last Friday night at the Pavillon Mont-Royal combines the basic principles she has been working with for the past ten years (balance and momentum and their interrelations) with an emphasis on movements distilled from the activities of the child and animals. Her concern is to explore the interplay between forces and resistances released by the process of movement and the specific body integrity of a variety of locomoting animals.

The performance consists of a variety of separate movements distinguished by Forti's standing between each to center her focus before going on to the next. Each segment exists as a separate completion of an idea but is also fitted into an overall pattern. The movements distill and abstract the essentials of observed activities of child/animals which, when

performed on the adult body, defamiliarize ordinary movement and make the viewer see it in new ways. By carefully analysing the forces of the movements and then integrating them into their own frameworks, viewers can observe and appreciate their beauty.

The image of crawling recurs throughout the performance. At one point, Forti crawls and slides on her stomach like some type of reptile and utilizes the range of her hip joints to the fullest. As a knee comes forward, her whole back changes with a rippling movement throughout her entire spine. The desperate intensity of the dance denotes the reptile's futile attempt at movement.

Forti is concerned with the transitions that take place going from one state of existence to another, from one type of momentum to another, as well as those that go on within the organism. The development of the frog from its initial stage to maturity allows for the observation of the ways a single organism must balance the differing forces of momentum as dictated by a changing bodily integrity; the process a child

must go through in the moving from a vertical to horizontal state. From crawling, Forti suddenly yet deliberately drops her waist onto one hip, forcing herself to pivot and sit facing another direction as hip meets floor. This is repeated in the way a child experiments with a chance change. Then she begins crawling again: the legs and back straighten until she is crawling in an almost vertical position and she is walking.

In other movements, she traces circles and ellipses with a walk that, with a changing tempo, lets the force of the movement push her weight and lean into the center of the orbit. In the circling, she investigates different sensations and body states. The elemental repetition and giving into momentum serve to induce an altered consciousness.

Forti's performance is symptomatic of the major problem facing post-modern dance: its incredible ability to alienate a large part of its audience through non-understanding or boredom. The structure of the performance countered the methods generally accepted



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	\$28.95 plus tax

Dance

Backstage at Les Ballets Jazz

Barbara G. Sarblin

"Cinq minute pour *Entre Nous*. Five minutes. Benoit sur scène s'il vous plaît."

I have pins in my mouth and elastic wrapped around my arms. Threads still clinging to my pants, I am running down the long white hallway within the hidden network of dressing rooms, elevators, and swinging double doors. Footsteps echo and voices ring in the wide open stage. Each note of a practicing piano hangs suspended above cinderblock and linoleum. I step cautiously through the stage door into the dark, serious silence. A dancer is

already in the midst of performance, feigning casual warm-ups in front of an audience that is unsure as to whether or not the show has begun. It has, and as each dancer responds to the reverberating commands beyond the door to take their places, the audience quietsens.

From the wings in Théâtre Maisonneuve at Place des Arts, I am watching the performance of *Les Ballets Jazz de Montréal*. My official title is that of assistant to the costumière, but my job knows no boundaries. Anything that goes wrong backstage during the show becomes my

responsibility. Ice for injuries, rounds of costume changes, lost or forgotten props and broken accessories all fall under my name which is ever being cried out in demand for immediate help.

From the hall itself, the dancers are pirouetting, leaping, sliding and lifting with practiced ease. Smiles are smeared on their faces from entrance to exit. But I see the transformation from the second they hit the line of the wings. The smiles drop and curses hiss over wrong moves or inadequate partnering. Grasping their heaving sides, they shake the sweat from

their faces.

For the moment they are unseen and they return automatically to normal characteristics right until the music cue, when they step out on the exact note, assuming their role as if they had never left the scene. The stage relationships are non-existent. While in the audience, a *pas de deux* conjures romantic images of a perfectly suited couple moving together to each beat of the music. But as soon as they touch the wings, they become just partners and friends. The change is sudden; the act existing within a space of several feet, with reality on the other edge of the final inch of black floor.

I hear the swell of applause and I move tentatively towards the stage, feeling the heat of the lights on my legs. The lighting cues create a continual murmur, and the curtain sinks with a sigh. Act One is through, and with laughter, shaking heads and apologies for mistakes, the dancers move off to change.

"That was dreadful."

"I'm sorry, it was."

"Oh, you look lovely no matter what you do. I get mad at myself."

Intermission is not for relaxation. It is for peeling off soaked leotards and inching on new costumes over wet skin, placing every prop and piece of clothing on and receiving the dancer between movements. I am there to make sure each dancer is changed and prepared for their entrance. And when the music starts and half-naked dancers are screaming because nothing is ready, I have to pull it together to see that all the props are set for them as the number begins.

Opening night is sheer panic. With one new piece, another with new costumes, and a third never before seen in Montréal, there are nothing but unexpected happenings. As I am trying very hard not to get a headache, an experienced dancer, costume designer and rehearsal mistress clues me in:

"When everyone else is hysterical, you have to remain calm. You have to be the eye in the storm."

Being a pure-bred temperamental, hyper, artistically inclined New Yorker, I found that one hard to stomach. So when Jacques has thirty seconds to put on a jersey, helmet and knee-pads before he has to be on again, I am quickly but quietly pulling it all on him. The pants are just being adjusted and he is gone.

From the seats, there is a miraculous change taking place. The audience witnesses myriads of colors and accessories whisked in front of them, with no idea that behind the backdrop there is a girl racing like a maniac to make sure George has his belt, epaulettes and medal attached to the Velcro. The macabre continued on page 10

Les Ballets Jazz on Stage

Charlotte Scott

Montreal's *Les Ballets Jazz* has a lot going for it and provides exciting entertainment. Last week at Place des Arts, a high-energy fusing of jazz music and ballet technique enabled *Les Ballets Jazz* to delight its audience with generosity and spontaneity.

In *Entre Nous*, the first

piece of the program, Brian Macdonald uses the irresistible music of Claude Bolling, as interpreted by Jean-Pierre Rampal, Alexandre Tagoya, and Claude Bolling himself. *Entre Nous* is about dancers: warming up, rehearsing, kibitzing, and loving. Always inventive, Brian Macdonald has created a piece that introduces the

company in an air of intimacy and freedom. It will be a masterpiece when the dancers take the full liberty with their roles that only time allows.

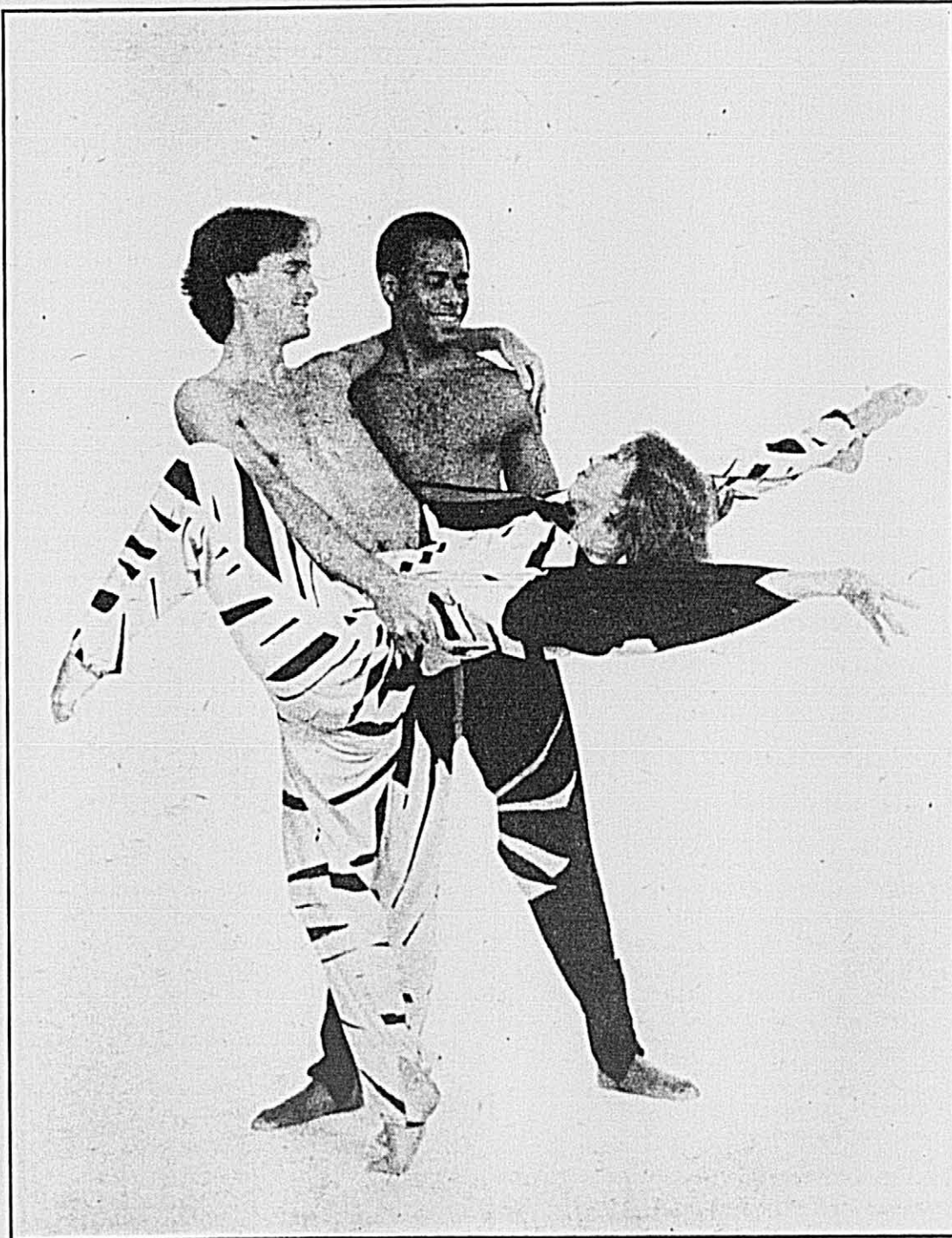
Devising intriguing partnering maneuvers is a particular talent of Brian Macdonald and they are in evidence throughout *Entre Nous*. One thoroughly enticing component is the dynamic stage patterning: dancers do an already familiar theme but in a different direction. They repeat, add variations and complement each other in the best of their art.

A surprising technique used by Macdonald to create tension allowed one of the female dancers to turn off the music and argue with her partner. The ensuing reconciliatory *pas de deux* is particularly welcome as there is nothing more uncomfortable for an audience to have a dancer express herself verbally. This masterly yet subtle use of tension contributes to the strength and appeal of the opening number and to Brian Macdonald's work in general.

J'treak assez was choreographed by Benoit Lachance, a dancer with *Les Ballets Jazz*. This unabashed display of savage wickedness owes much of its power to the music of Michel Seguin, a Montrealer whose band *Toubabou* accompanied the dancers onstage. The vocalist, Lise Cousineau, was alternately beguiling and threatening but consistently effective. The dancers prowled across the stage in costumes of black and orange, wearing masks that were particularly disconcerting, especially when turned around and worn on the backs of their heads.

Lynn Taylor Corbett's *Les Chaises Musicales* was presented last year and has not benefitted from the aging. It explores social relationships in a manner than can seem sentimental if it is not given in a performance that is brimming with conviction and poignancy. It got these things to a greater degree, last year.

Last on the program was continued on page 10



PHOTOGRAPHICISM

Not in the usual sense of the word is photography a way of seeing.

One sees with one's mind and heart as well as with many other receptors. One is affected by feelings, sounds and even smells. These and many other influences effect the final print which actually is a communication system between an artist and his subject. As Robert Gardner, a filmmaker, once wrote: "Every photographer must decide what he wants to say and do and, of course, he must know how to say it."

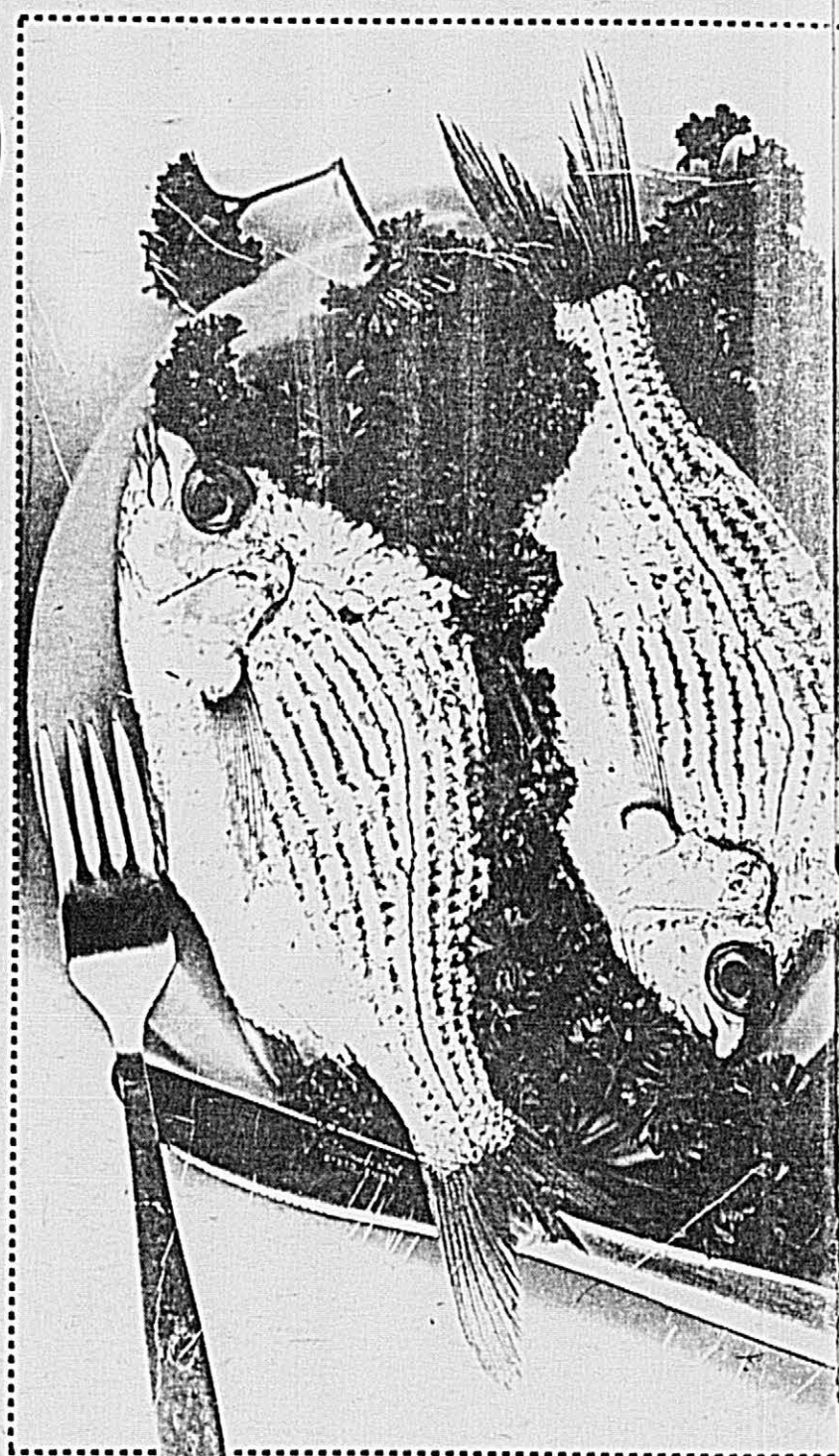
This ability to communicate visually is a combination of both artistic ability and technical skill. In expressing

oneself in this universal language one actually takes the time to appreciate the little things in one's everyday life which, basically, is one of the foremost requirements in any art, including the art of photography. The road you walk over every afternoon simply seems quite different after a rainshower has covered the fallen autumn leaves; those modern-day pyramids in the city forming incredible shapes against the sky make you stand back to pause and think about them for a moment; you chase a man riding a donkey in an ancient city which gives you the impression that you are reliving history in some far-off

land and for an entire morning you see, feel and, most of all, experience life from his perspective.

In photo-journalism there is the same feeling of chasing down a subject yet within a limited time span. This type of photography requires both the patience to wait for the exact moment of perfection and, as important, the intuition to know where will be the best vantage point. This is shown best in sports photography, where the action of a football receiver reaching for that long pass climaxes somewhere in mid-air. It becomes almost graceful in its motion.

—Richard E. Katz



Weeklyphoto / Richard Katz

cynicism: photocopy art

Richard Wesley-James

The use of the photocopier as a medium of artistic and creative expression is not as far-fetched as it may sound. There are literally millions of copying machines throughout the world producing 200,000 copies a minute, 100 billion copies a year. Artists have hooked themselves up to these machines and are producing exciting and imaginative results.

In a nutshell, the mechanical process begins by exposing the image to a drum coated with a photoconductor. The drum then picks up a fine black powder which is then rolled onto a paper and fixed with heat.

Although the names bear resemblance, the process has no relation to photography proper except perhaps in that both are mediums of visual graphic expression.

We are all indebted to the copier as a means of reproducing our papers and assignments, but where does it stand as an artistic medium?

It has been called by some an inhuman and mechanical abomination of photography. The purists argue that its instantaneousness makes it antithetical to the classic mediums in which creation is reached via time and craftsmanship.

Others are less critical. One expert refers to copy art as the "cave paintings of twenty-first-century technology"; or to traditional art, what the moog synthesizer is to sound.

If art, according to Webster's, can be regarded as "the conscious use of skill, taste and creative imagination in the practical definition or production of beauty," then copy art can be regarded as legitimate.

Anything goes within the bounds of your imagination. The only taboos are the copying of paper money, stamps, passports and draft cards. Essentially photocopy art combines ideas of photography and printmaking and still requires compositional consideration. The beauty of the medium lies in

the machine's ability to integrate the subject that the artist has presented and conceptualized.

As technology progressed so did the copying machines. Color copying machines have been on the market since 1968 and offer even wider potentials.

A popular model is the Xerox 6500 color copier. The mechanical process is much like that of the black and white copiers, except a combination of red, yellow and blue powders is applied instead of the black powder. The color copier scans the image three times, once for each tone.

The colors are often vibrant but not always accurate. Toning can be adjusted to produce specific mood colors and filters can add unique effects.

If it all sounds too complex to grasp on a teach-yourself basis, then perhaps you should study it in school. A number of universities have offered courses in photocopy art since 1970. Even a master's

mechanism: computer photos

Julian Betts

Computers have now arrived on the contemporary art scene. Artists everywhere have begun to accept the computer as an acceptable medium. Even the venerable *Musée des Beaux Arts* opened its doors last winter to an exhibition entitled "L'Ordinateur".

Perhaps the most well-known examples of computer art involve photography. In computerized photography, a lens records light intensities over a grid, and the computer then types symbols of corresponding intensity. For instance, a white snowbank could be portrayed by a patch of "O"s or blanks while a grimy McGill classroom would be depicted by denser, darker symbols such as "zzzzz".

From close range, the final product resembles nothing but alphabet soup but, as the viewer stands further back from the photo, a delicate pattern begins to emerge.

Some critics would agree that the further away one stands from these photos, the better. Other critics would claim that computer photography suffers from the same problem as the School of Realism: it lacks, on the one hand, the detail of a real photo, and, on the other, the emotional subtlety of an Impressionist painting.

However, the uncompromising harshness of a computer photo can be softened and transformed into the ethereal beauty of a Turner painting by simply placing a thin layer of Saran Wrap over the lens.

Some computer scientists have taken to actually "painting" with computers, assigning each spot on a video screen a different colour via a computer program. A

computer has already animated a cartoon film, and others may soon draw backdrops in movies.

Some of the new computer art startles the viewer with its boldness. Computers can be programmed to draw objects from different angles and under different imaginary light sources. But the essential question remains: can a computer ever develop a creative spirit?

Professor G. Toussaint of McGill's School of Computer Science says that "randomness is one of the ways that computers get creativity". Random number generators introduce a slight element of chance into what pattern of colour appears at a particular spot on a painting. This development has sparked a controversy as to the meaning of creativity — whether it is merely a series of random errors or a conscious abstraction of reality.

Professor Toussaint estimates there are "at least a hundred serious computer artists in the world". Asked why some artists devote so much time writing programs for a computer painting, he replied:

"Artists traditionally look for new tools. The computer is just a new tool."

Other members of the School of Computer Science, however, expressed an ignorance of the forces that drive many among them to spend their time computer programming.

Even if these in the field don't understand the motivations involved, they will almost certainly continue to make the computer felt as a viable art form.



Weeklyphoto / Lee Weinberg

realism: the camera club

Chris Cavanagh

The McGill Camera Club was established once again as an outlet for those interested in photography at McGill in September 1978 after a seven year lapse. It began with seven-year-old equipment and now, after three years, it has succeeded in replacing it all with new equipment.

It has a limited membership of only one hundred at the moment because of limited space and equipment. As it is, the darkroom is booked from 9:00 to 5:00 every day. The club is presently working on plans for a larger and better equipped darkroom. With the added space, it will be possible to take on new members and buy better equipment.

The Camera Club has been augmenting their supplies and

services and will soon begin color photography. Color photography is much more complicated than black and white photography due to the nature of the chemicals used. They are highly toxic and expensive.

Black and white photography, on the other hand, requires little technical skill to develop film.

"Because of the technical simplicity of black and white printing, photography is an art form open to a lot more people, say, than painting," said Pierre Haddad, president of the club. The mechanics of black and white development are easily learned and are taught by the club.

Those who focus only on color prints may overlook many of the possibilities offered by black and white film:

lighting, filters, the selection of subject, etc...

"It's like the movies," Haddad said. "Color has taken over from black and white but there is still a lot to be said about black and white photography."

The Camera Club is holding their annual photo contest until February 13. This is done each year to encourage amateur photographers to express their talent and provide what is probably their only outlet.

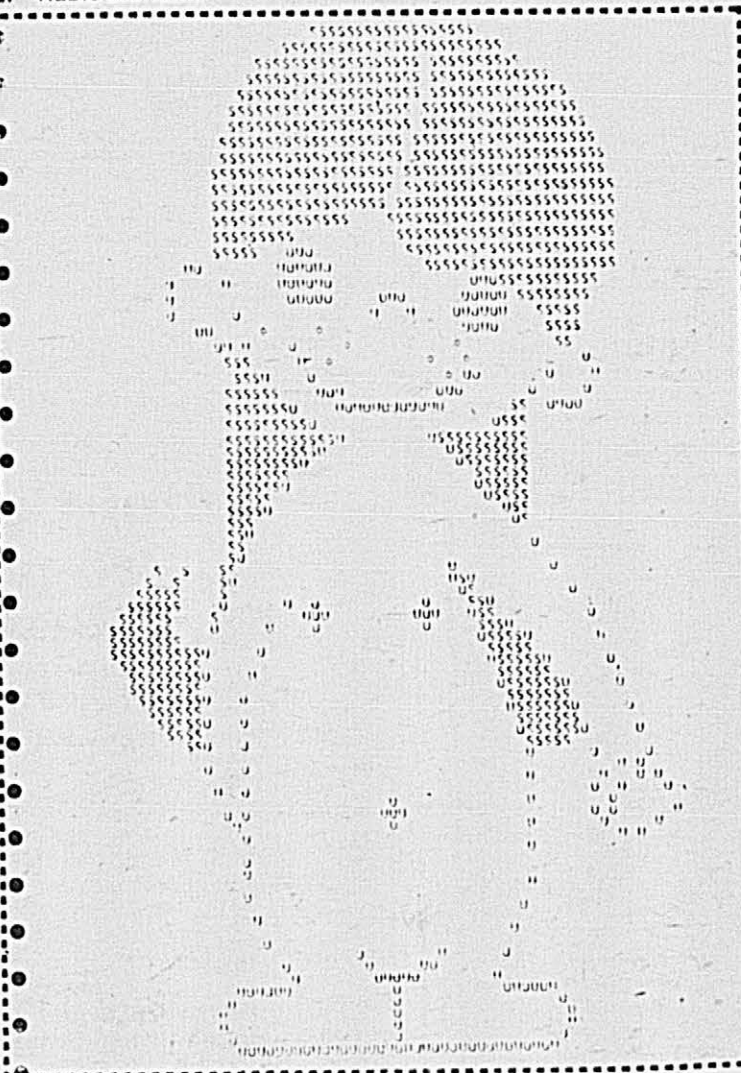
It is also an attempt to generate pictures of local interest using the campus and street-life as subjects. The contest is open to all students and staff. The turnout for this contest has been good in past years and is also expected to be good this year.

degree is available under the pretentious auspices of the University of Chicago, Generative Systems Department.

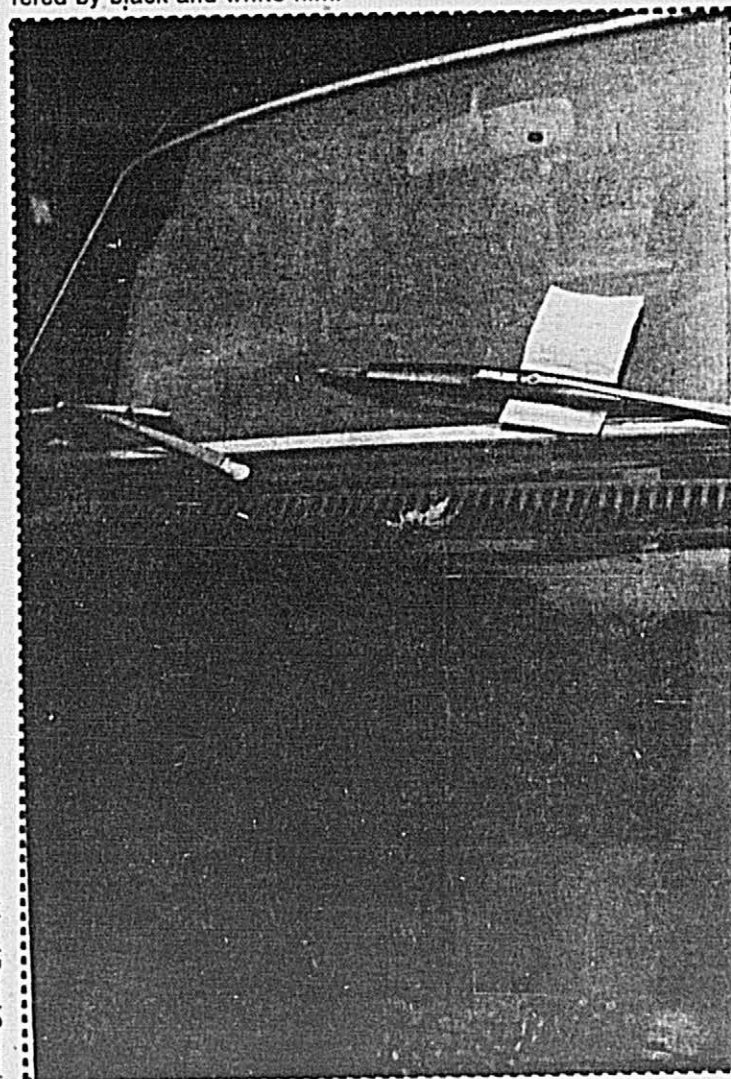
If you would like to see all this for yourself then visit the *Motivation V* gallery on Bleury. Nell Tenhaaf, a local artist, is currently on exhibition. Nell finished her fine arts degree a few years ago and went to work as a secretary. In what she describes as a secretary's leap for freedom, she began experimenting on the office copier. Today she works on the color copier. Her "action series" combines photography and the photocopy technique.

If you would like to experiment for yourself with a color copier, *Motivation V* has a Xerox 6500 machine. A single shot costs \$1.30 but the price drops sharply if more than one copy is made.

Perhaps critics should be reminded that it took photography almost 100 years to become accepted as a legitimate artistic medium. Photocopy art is not far behind.



Weeklygraphics / Berol Canada



Weeklyphoto / Grant Bonnell

Don't Look Now :

Roeg's Sensual Obsession

Lisa Higgins

Nicolas Roeg has not been known for producing works that are firmly rooted in reality. His previous films, among them *Performance*, *Don't Look Now*, and *The Man Who Fell to Earth*, have been not essentially successful combinations of horror, science fiction, and the bizarre. In his latest film, *Bad Timing/A Sensual Obsession*, he manages to utilize the technical devices of his earlier works to explore, for the first time, a very real human relationship. The result is his best effort to date.

The structure of the movie is essentially that of a detective story. The opening sequences show a young woman being brought to a hospital in Vienna. A police investigator (Harvey Keitel) questions the man who accompanies her and, through a series of flashbacks, we learn of their affair, its disintegration, and the reasons for the woman's attempted suicide.

Art Garfunkel plays Alex Linden, a research psychologist at a university in Vienna. He becomes involved with Milena Flaherty (Theresa Russell), another American living in the city, who appears to do nothing but attend parties and have affairs. At some point in their relationship Linden is requested by the U.S. government to draw up a routine psychological profile of a Czech businessman and his young wife, who is, in fact, Milena. This spurs Linden's possessive pursuit of Milena, his suspicions and jealousies, his covert shadowing of her movements. The relationship is eventually destroyed, but not Alex's obsession.

The movie has been compared to both *Last Tango in Paris*, *The Blue Angel* depending on which half of the couple is given the blame for destroying the other. *Bad Timing* reverses the position of the sexes in *Blue Angel*, although Milena appears to be the more decadent and shallow of the two, it is Alex who brings about her degradation.

It is to Roeg's credit that the detective story part of the film is not merely an artifice for exposing Alex and Milena's

affair. The shuffling flashbacks are interspersed with graphic depictions of the hospital team's attempts to revive Milena, and with the grilling of Alex by Inspector Netusil and his assistant. Netusil suspects that Alex let several hours elapse between his discovery of Milena's condition and his call for the ambulance and he wants to uncover the explanation. He guesses, accurately, that Alex came to the apartment and ravaged Milena's unconscious body, and his desire to force a confession from Alex merely to prove himself right is as obsessive as Alex's feeling for Milena.

The chronology of the flashbacks is confusing on first viewing, but the intercutting is effective nonetheless. At one point Milena and Alex grapple on the stairs of her apartment building, and Roeg adds two quick cuts of Netusil, so that he appears to be leering at them from the railing. At times the jump from past to present is purposely obscured, but not so much as to make the film incoherent. It might be said that the events of Alex and Milena's lives were not interesting enough to have stood up to a straight sequential presentation.

Garfunkel has just the right nasal intonation for the exasperatingly controlled psychoanalyst he plays, attempting to appear superior to Milena with his calm rationality when, in fact, his sickness is deeper. At times, however, this monotone becomes annoying. The signs of the storm beneath the cool exterior, the nostril-twitching, the fiddling with his pocketknife, the chain-smoking and the finger-tapping are unnecessary repetitions of the same point. Keitel as Netusil displays many of the same traits, but fortunately is not on the screen long enough for them to become bothersome. Also, we're used to seeing Keitel in this role, and it is interesting to watch him develop new ways to expose the same



personality. Garfunkel can never convincingly display an appealing side that could draw Milena to him; Keitel appears more successful in his role because he does not require this added dimension.

Theresa Russell is always compelling even when she plays Milena at her least attractive. It is important that Alex's attraction to Milena, while completely sensual, is not based on physical perfection; Russell makes Milena enticing even when she appears crude and sloppy. While Garfunkel seems to employ twitches and stares to constantly remind you that his character is neurotic and unwholesome, Russell seems secure enough in her part to let her actions flow more

naturally.

It is hoped that Roeg will continue to apply his skills to real human situations.

Oversimplified, *Bad Timing* is about male possessiveness and the female need for independence, but Roeg's psychological penetration of

the problem and his decision to present no solution prevent his characters from becoming mere symbols.

Bad Timing is currently playing at Alexis Nihon Plaza but will be shown by the McGill Film Society at 7:00 and 9:30 in L132 on March 28.



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Public Speaking	\$45 (students \$40)
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For further information consult yesterday's **McGill Daily** or come to registration in **Union B09** from **12 noon to 2 p.m. today.**

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Irreconcilable Differences

Erika Rosenfeld

George Szanto's new play, *Mixed Marriage*, opened at Saidye Bronfman Centre theatre last Saturday. A play about interpersonal relationships, it examines the conflicts in the lives of a wealthy anglophone couple, Sarah (Lillian Lewis) and Fred (Barney O'Sullivan), and their doctor/lawyer sons. Set in Westmount on the eve of the Bill 101 decision, the action consists mainly of arguing — a practice not uncommon in Jewish households.

Mixed Marriage is the kind of play that critics love to pan because it lends itself so generously to criticism. The actors, though not incompetent, take a long time to warm up and "get into" their respective characters. The early dialogues are stilted and unnatural. The staging is also weak, particularly in the early scenes where Lillian Lewis shuffles painfully about, hugging her sides and playing

musical chairs in the living room. Her body does not honestly translate her supposed anxiety. One gets the impression that she is worrying more about what will happen to her acting career once the critics have demolished *Mixed Marriage* than about what is happening to Sarah's marriage in the midst of the political upheaval around her. This lack of character-credibility is not entirely Lewis' fault. Throughout the first act the playwright has consistently given her the worst lines. She is forced to speak in metaphors and abstractions that are pretentious and unconvincing. What kind of 20th century, middle-aged woman expresses emotions with words like molecules, nerve cells and bone marrow?

The play does however have some redeeming qualities. Most notably the acting of James Kidnie and Marvin

Karon who play the two sons. Andy, the successful lawyer, and Mark, the prodigal med student-turned political satirist, are convincing as brothers. They manage somehow to capture the special love/hate quality of a relationship dictated by genes, on the one hand, and sibling rivalry on the other.

The character studies of Protestant and Jew are sensitive and betray brief moments of insight on the part of the playwright. Szanto's characters are complex, almost interesting, but lack definition. Though they are not cliché, neither are they easy to take seriously.

Perhaps because the political issues in the play are dated, perhaps because they were never very dramatic to begin with, *Mixed Marriage* tends to look and sound more like soap opera than theatre. Its ideas not fully developed. The play offers its audience a bit of lukewarm consommé for reflection but no real food for thought.

Today

Labour Series

Slide Show: "Bolivia: the Struggle Continues" with a commentary by Manuel de la Fuente, member of the Bolivian Solidarity Committee. Today, 12:30pm, Centre for Developing Areas Studies, MacDonald Harrington Building, Room C103E.

Kappa Kappa Gamma

Fraternity, would like to welcome all girls to an afternoon tea from 3-5pm at our apartment on 3455 Stanley Apt. 209. Come by and learn about the Greek System and see what it might hold in store for you. Feel free to call us at 286-0598.

Northern Studies Film Series

"High Arctic: Life on the Land" and "The Polar Bear Capital of the World" in Leacock, room 219, at 12:30. FREE.

Volunteers

Needed to tutor highschool children. This offers good experience and a great reference. Your help would be appreciated. Please call Ruth Gray at Walkley Center, 488-5424.

McGill Mature Students' Association

General Meeting, 12 noon, Room L322. New projects ready to go.

Russian & Slavic Studies

Lecture-Concert: Professor Vladimir Frumkin of Oberlin College, Ohio, on "Poets & Minstrels of Contemporary Russia: unofficial songs in USSR" 2:00pm room 12 Leacock Bldg. Admission: \$1.00.

Attention Simulation Gamers!

The Guild is holding its first meeting today in the Union, Room 425 at 6pm. Groups will be designated so all are welcome.

Latin American Students' Society

is sponsoring a conference on El Salvador today, representative of the Front Democratique Revolutionnaire, and a video cassette, Arts Building room 145, 2 pm.

Judges

Do you enjoy a good argument? Can you make an objective judgement in the midst of debate? You can find out by being a Judge at the McGill Debating Union Winter Carnival International Debating Tournament, Feb. 6 and 7. Sign up any day at the Debating Union office, Union B-16 from 11:00 to 2:00. Lots of fun to be had and no experience necessary.

Mini courses

Registration from 12 noon to 2pm in Union B09. See ad in today's Daily for details.

McGill Women's Squash Club:

Sign up today and all this week for next Monday's Round Robin. The sign-up sheet is on the Club bulletin board. Remember that the elections for the new executive will be held at the meeting following the Round Robin; anyone interested in running should speak to Kathy. New members welcome.

McGill Comedy Club

Today is audio distortion day. All those interested in helping us alter the soundtrack of a newsreel or old film, to produce something that hopefully will be funny, meet in the lobby of the ICC building today at 2:00.

ASUS Council Open Meeting

Constitutional Amendments. All Arts & Science undergraduates can vote. 6:30pm Union, Room B-09.

Hangover?

Why not come over for one at Psi Upsilon's Thursday Hangover Pub-Nites. They start at about 10:00, so you can do a little work and then come over and relax for a while...cold Molsons, fine tunes, and good conversation. 510 Pine Ave., just across from the gym.

Student Rights Conference

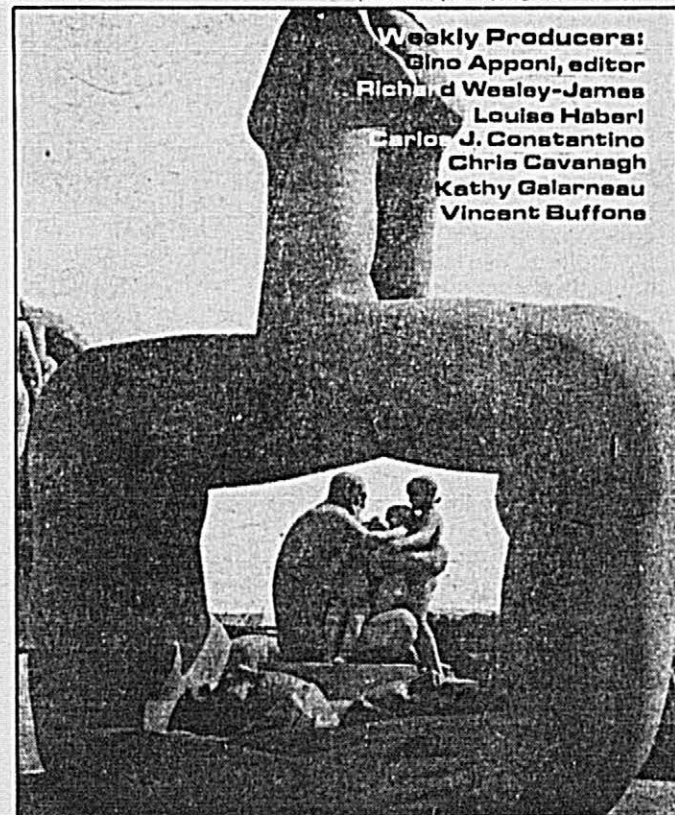
Meeting this afternoon at 4pm, 302 Student Union. All interested parties, delegates, faculty associations, urged to attend. Info, registration.

Men's and Women's caucuses

All Daily staffers are reminded that these very important caucuses are taking place today at 2pm in the Daily offices. Joint caucus at 3. Show for both. Or risk the possibility of a purge. Seriously.

Weekly Producers:

Elino Appel, editor
Richard Wesley-James
Louise Haberl
Carlos J. Constantino
Chris Cavanagh
Kathy Galarneau
Vincent Buffone



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2nd Prize — \$100

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Acid rain:

Band-aid solutions are no answer to problems

by Adam Roberts

"Acid rain represents a critical environmental problem to Canadians" says Michael Perley, Executive Director of the Canadian Environmental Law Research Foundation.

Perley, explaining the causes, cures, and myriad evils of acid rain to a group of about fifty interested students at a talk sponsored by the McGill Public Interest Research Group (PIRG) and several other campus organizations last night, says that "there is only one answer to those of us who are concerned, and that is to turn it off." Perley said liming of the affected lakes, a method of counteracting the effects of acidic precipitation advocated by some, is at best a "band-aid" method which does not attack the root of the problem.

Perley explained that acid rain occurs when certain sulfur and nitrogen compounds are emitted from smelters, power generators, refineries, and other sources, are photochemically transformed and ultimately wind up a weak nitric and sulfuric acid. These weak acids are then transported over large distances and fall to earth as acid rain in various "receptor regions" throughout Eastern Canada. Lakes and soils in these receptor regions, which have little ability to neutralize the acid, can become devoid of all sorts of aquatic life and lake dependent life. Agriculture and local water supplies can be damaged, the local economies, heavily dependent on tourism, can suffer as a result.

Perley adds that this would

have serious economic repercussions considering the five billion dollar tourist industry in Ontario alone.

Although he admits that there is some controversy over the source of the emissions responsible, he notes that a significant portion originates from the industrialized North-East United States. Perley said the trans-boundary nature of this pollution will "introduce Canadians to the realities of dealing with the American political situation," a situation which, he notes, has significantly deteriorated from the environmental point of view since the recent American presidential election.

Perley and fellow panelist David Green of La Societe pour Vaincre la Pollution (SVP) suggests that the federal and provincial governments have not been doing an adequate job of fighting the acid rain at the source. Green, in particular, cites a lack of sufficiently

strong grass roots lobby in Quebec. Without citizen support, he says, the government cannot be expected to impose stricter emission standards on industries that have repeatedly denied the connection between their activities and the acid rain problem. Minister of the Environment is confronted with statements such as "We are not persuaded by the available evidence that we are faced with an imminent environmental catastrophe," from Stuart Warner of INCO Ltd.

Green, Perley and the other members of the panel emphasize that the provincial governments must take a strong stand against the polluters, and must not wait until the damage to the lake regions has gone beyond a point of no return. Both on the domestic and international fronts, they point out, there is considerable work to be done. They note that it is not a matter

of insufficient legislative authority, but a matter of putting into effect a government promise, made at the recent joint Canada/U.S. talks on acid rain, to take positive action to reduce, or at least to limit the emissions that are strongly suspected of causing the slow destruction of much of Eastern Canada's vacation-land.

Although scientific and economic studies are still being conducted, the environmentalists on the panel emphasize that government action must be taken soon. They say that there will not be sufficient time to implement action taken at a later time. Most importantly, they stress the need for public awareness of the problem, and for public support for a program that will have a relatively high short-term cost, but will ultimately save the susceptible from aesthetic, economic and environmental devastation.

Dance

Dance

Backstage continued from page 5

Rael Lamb's *Five New Waves*. It was a disappointment. The first wave was an unoffending

On Stage

continued from page 5

music resounding from the stage becomes my theme as Christian tears off his hat and vest, crashes over a chair and cane, receives another vest and hat, gasps his thanks, and receives his cue.

I see the trips, falls and bad timing. I get dripped on while tying their shoelaces. I get loaded down with sweat-stiffened unitards and dance-belts to wash. I fix the pants that ripped in the last act, and shorten eight skirts in an hour. It's like being Cinderella with the choreographers playing the evil stepmother with their eccentric whims. Those who work backstage take no bows, receive little credit, have no reviews written of their work.

The advantages, however, outweigh all the manic rushes. I am seeing every show from a few feet away, noticing all the details of expression. I am part of the endless kidding that goes on between movements, and the inside jokes that cause many of the on-stage smiles. It is as close to being on stage as I can get. As a dancer in training, I am seeing the actuality of the performance and am no longer in awe of the yawning space of the theater. I can also experience a sense of accomplished relief as each performer "just makes it" onto the scene in costume.

The ultimate reward came at the end of each performance. When bouquets of flowers and even balloons arrived to be presented on stage, there was only one person available to deliver them. This week I made my debut at Place des Arts, offering congratulations in the form of flowers and kisses before standing ovations and thundering applause.

bit of trivia with girls in flowing white, dancing in a style somewhere between ballet, Hawaiian and disco. *The Reptile Pas de Deux* which followed never quite got off the ground. The third wave, *Rael's Monkey Dance* was exactly that. Too many minutes of dancers stomping around the stage like apes was admittedly appealing in its relentless intensity but its duration could have been fractioned without much loss. Then came the ridiculous *Boy Trying to Fly*. A cloud-gazing lad receiving instruction from a Bird of Paradise no less. The last wave was an offending rendition of "I Sing the Body Elective" of *Fame* fame that had the company and then some mouthing the words. Rael Lamb was quoted in *Blow-Up* as saying that once he "gets connected," the steps come so fast that they have video in the studio to record his rehearsal. His choreography, however, doesn't look as if it was that well deliberated over.

Balance

continued from page 4

by conventional dance. Its approach was simple, to the point and informal. Forti lengthened and defined time anew. Because she is attempting to expand the language of dance in new ways, her dance movement becomes difficult to penetrate. Repeated observation is necessary as it demands much of the audience.

What saves Forti is that sense of humour that comes through repeatedly throughout the performance. In one of her circling studies, she begins singing/screaming an Italian folk song about lost love. It is at this point, marching around the periphery of the audience drawing them into a reality she is creating, that her own special force is completely revealed.

Biotech firm to market gene machine

by Julian Betts

A Canadian biotechnology firm announced last week it would market a machine capable of synthesizing genes.

The revolutionary apparatus, designed in part by Dr. Kelvin Ogilvie of McGill's Chemistry Department, fully automates the synthesis of strands of DNA, the basic genetic material.

"The machine is going to have an enormous impact on research," says Ogilvie. He said the machine can link 20 nucleotides — the individual "beads" in a string of DNA — in as little as 10 hours.

"It would have taken about a year to make the same size molecule six months ago. And not only that, it would have taken a lot of people," he said.

With the new machine, a researcher need only fill in the desired nucleotide sequence on a special card, insert it into the typewriter-sized machine and wait.

The company, ENS Biologicals, will begin marketing the gene synthesizers in April for \$19,500 each.

The gene machine will prove particularly useful industrially, said Ogilvie. Short DNA strands produced by the apparatus can easily be strung together to form a gene 1000 or more nucleotides long. The synthetic gene is then placed in bacteria, which produce the protein coded by the gene. Such methods have already led to the production of insulin, and could soon result in the manufacture of hundreds of other useful compounds, including interferon, an anti-viral and possible anti-cancer agent.

It is hoped that the new gene machine will remove the last financial barriers to the mass-production of many of these biological materials.

Letters

Now hear this!
RAEU needs YOU

To the Daily:

Is your education at McGill a gamble? Do you feel that it is a case of getting admitted, paying your fees, then trusting the school? If you don't you should, because it is.

Unless you are a student in a small department with excellent faculty-student relations, you have no effective voice in determining what it is you are paying those fees for. You have no say when an excellent teacher is fired, when a terrible one stays on, or when a course you were counting on is suddenly deleted.

Yet it is said the education belongs to us. Yet we pay good money for it. Yet the education we receive will serve us for the

toxic waste problem . . .

continued from page 1

plants, as opposed to a centralized one, and contended that toxic waste could eventually be recycled.

Technology comes about when there's a perceived need," he said.

Green pointed to Ontario, where toxic waste treatment is a crown corporation's responsibility, as an alternative to the problem.

"They'll be charging a big price to big industries in order to force them to treat their own waste. Profits will go to small industries to help them treat their own waste or to create regional plants where there is the need."

The panel discussion was part of Health and Environment Day, sponsored by the McGill Public Interest Research Group.

rest of our lives. And yet we are at least as reasonable and competent as non-student citizens. Is that not sufficient to give us a determining say in the management and orientation of our education?

To achieve such a say some will advocate student strikes; some, pressures within the administrative system. RAEU is suggesting a different approach. It proposes to draft a Charter of Student Rights, to have it tabled in the National Assembly, and to make it into law. To this end, RAEU is holding a conference February 6-8 to decide on the form and some of the content of the proposed Charter. This effort is seriously expected to produce concrete results and it is essential that the job be well done.

Just how well that job is actually done is up to you as part of the contingent of McGill delegates to the conference. If you are (a) reasonable, and (b) a student, then you fill the bill as a delegate and you are strongly urged to attend today's 4 pm info meeting in room 302 of the Student Union Building. (You will there have the option of registering as a delegate.)

The groundwork is laid. The rest is up to you.

Paul Smith
RAEU

Johnston . . .

continued from page 1

Increase revenues. If we're going to hack the deficit off, we're going to have to go into major social programs," he said.

The minister discounted increased taxes as a solution in the current economic climate.

"It's not a simple matter," he concluded, saying that the government has elected to gradually reduce the deficit over time.

Johnston's speech was sponsored by Liberal McGill.

Conventional weapons bigger threat than nuke proliferation: arms official

by Chris Cavanagh

There is an arms race causing more damage today than the stockpiling of nuclear weapons, said J.C. Legge of the Canadian government's office of the Advisory on Arms Control and Disarmament Affairs in a speech at McGill Monday night.

Speaking on "The Political and Economic Consequences of the Arms Race," Legge said that although the nuclear arms race is the focus of world attention, conventional arms and warfare are causing the greatest damage at present.

"In 133 wars since World War Two, 25 million people have been killed with conventional arms," said Legge.

Legge said that of the \$500 billion a year spent on military expenditures, 80 per cent goes toward conventional arms.

He noted that United Nations disarmament talks have focused only on nuclear arms, ignoring the issue of conventional arms, and that the conventional arms race continues despite the non-usage of nuclear arms.

Legge's speech was the third in a series sponsored by the International Law Society on "The North-South Dialogue."

"The conventional disarmament issue is a North-South problem," he said adding that Canada is pushing for conventional arms control.

He said this is taking two forms — pressing for a reduction of military budgets, and establishing a register of arms sales. Both these moves are meant to reduce fear and mystery in the arms race.

Canada is also concerned with the question of verifiability of weapons. The USSR will not allow on-site inspection of weapons and the US-USSR talks are being held up over this problem, said Legge.

"As far as Canada is concerned, the theme of verifiability is being concentrated on because there is no trust," he said.

Energy is being put toward studying the arms race, Legge said: "But don't hold your breath for concrete suggestions."

Also speaking last night was Professor Vlasic of the McGill Law Faculty. He noted that since 1945, the number of countries possessing nuclear weapons has increased from

one to seven, including Israel. Ten more could have them within a year if they chose, including South Africa, he said.

"The more nations in possession of nuclear weapons, the greater the threat."

"More is spent on research on instruments of violence than on the basic necessities of food and shelter," said Vlasic.

Vlasic rejected Legge's worries about verifiability.

"The question of verification has been the standard excuse for 35 years. This is a total falsehood proven by countless scientists."

"Ten years ago, we had enough instruments for verification," said Vlasic.

"Salt II for all practical purposes is dead and the chance of Salt I surviving the Reagan administration is 40%, and that is very bad," he said.

Salt I, the anti-ballistic missile treaty, can be rejected by either country with six months notice.

"Chances are 50/50 that within four years we may not be sitting here or anywhere. We are rapidly moving towards Armageddon," Vlasic concluded.



Porno punishes women

continued from page 1

the freedom of sexual expression, Mehrof said. The aspect of women being beaten into submission and pictured as enjoying it is only symptomatic of the augmentation in our society of rape, wife beating and child molestation, she said.

There is mounting evidence that pornography is contributing to this.

"A rape occurs every twelve minutes; one half of the victims are under eighteen and a quarter are under twelve. There are also twenty-eight million battered wives in the United States alone," she said.

"When not explicitly violent the image still promotes the same sexist attitude. Pornography portrays women as passive sexual objects whose only purpose is for men's pleasure. Hatred of women in these magazines is made to appear normal," Mehrof said.

"You will never see men appearing in bondage or self-mutilation, not even in homosexual porn or *Playgirl*. Chains, harnesses, whips are all part of dehumanizing women."

Mehrof said the differences between pornography and erotica were obvious but that some people could not differentiate the dissimilarities.

"Porno is a world of machismo whereas erotica is not a homage for expression of male superiority but a reciprocity, a mutuality of a shared experience. There is no superior-inferior relationship."

One of the most disturbing aspects of the industry is its infiltration into the cultural mainstream. Record covers by the Rolling Stones, The Cars

and the Ohio Players and movie advertisements such as those for *Dressed to Kill* and fashion layouts from *Vogue* and *Cosmopolitan* are all blatant examples taken right from the pages of hard-core porn.

"Designer jeans are another part of the popular culture that depicts women as a piece of ass, a piece of meat. But people got a bit fed up with it and had Brooke Shields taken off the air," said Mehrof.

Many of the sub-genres of pornography include Nazi and child porn. Nazi pornography depicts the attitude of that era, one of male domination. Child pornography is a multi-million dollar supposedly illegal industry whose publications are mostly sold under the counter.

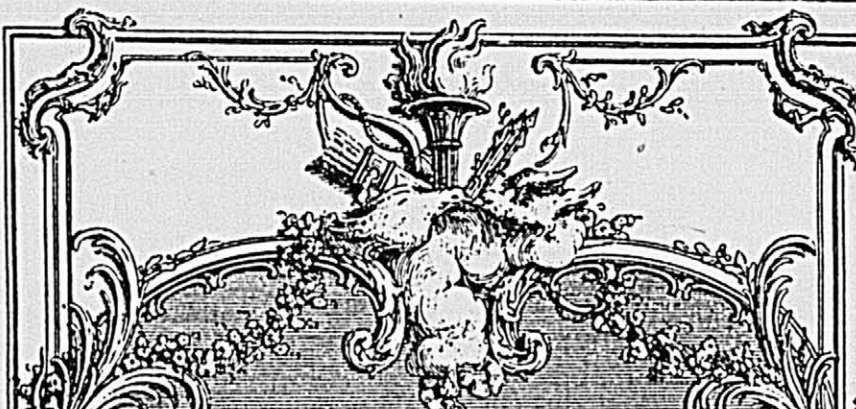
Mehrof said black stockings, stiletto heels and the red aura depicting blood are the staples of the industry, and the items which attract the consumer.

"But even the Wet T Shirt contest is a staple of the pornographic culture," said Mehrof.

Mehrof stressed that people against pornography are not anti-sex but against the distortion and ridiculing of women's sexuality.

Women Against Pornography is a New York based feminist group that originated in California.

"We have had some success against the magazines a local supermarket was selling and against some advertisers. For instance Warner Electra has agreed not to have any more pornographic images on their album covers anymore." "But," she concluded, "it is a long, hard struggle, even though every success is a major victory."



To All McGill Students
 You are invited to attend a round table discussion entitled
Living Christian Unity at McGill
 to celebrate the Week of Prayer for Christian Unity. We are gathering together Christian students, leaders, teachers, and interested others at the Newman Centre, on Thursday, January 29 from 7:30 pm to 9:30 pm. Our hope is to provide an opportunity to get to know one another better and gain an overall perspective on the Christian Community at McGill.

We hope that you will be able to participate. Refreshments will be served.



McGill Newman Centre
 3484 Peel Street
 392-6711

McGill Public Interest Research Group

1 PM

TODAY

UNION 310

Power Politics: The Electrification of Quebec

Solange Vincent, Common Front on Energy
Gordon Edwards, CCNR
Nick Nicholson, Solar Architects
Paul McKay, OPIRG

Putting Our Money Where Our Needs Are
The Economics of Military Spending & Energy

ROBERT DE GRASSE

Council for Economic Priorities, New York

LEACOCK 219

7:30 PM

NOON

TOMORROW

UNION 310

Raising the Roof: Housing Issues in Montreal

Arnold Bennett, NDG Tenants Assoc.
Mark London, Heritage Montreal
Lucia Kowaluk, Milton Park Housing Co-op

Action for a Change

Donald Ross

Executive Director, New York Public Interest Research Group

UNION B09

4 PM

7:30 PM

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In 1978, the Federal Government established an employment policy to increase Native representation in the Federal Public Service. The Office of Native Employment, a section of the Public Service Commission was created to fulfill this function.

To adequately respond to the federal department's requests for applicants, the Office of Native Employment needs the names of Natives interested in pursuing a career in the Public Service of Canada.

Interested students should send an application or resume to:

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Office of Native Employment
1126, chemin St-Louis, room 205
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Once received, all applications and resumes will be reviewed and interviews will be scheduled.

Application forms will be available at your McGill University Canada Employment Centre, 3637 Peel Street, Room 308.



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